

Bill Beamer & Jim Leftwich

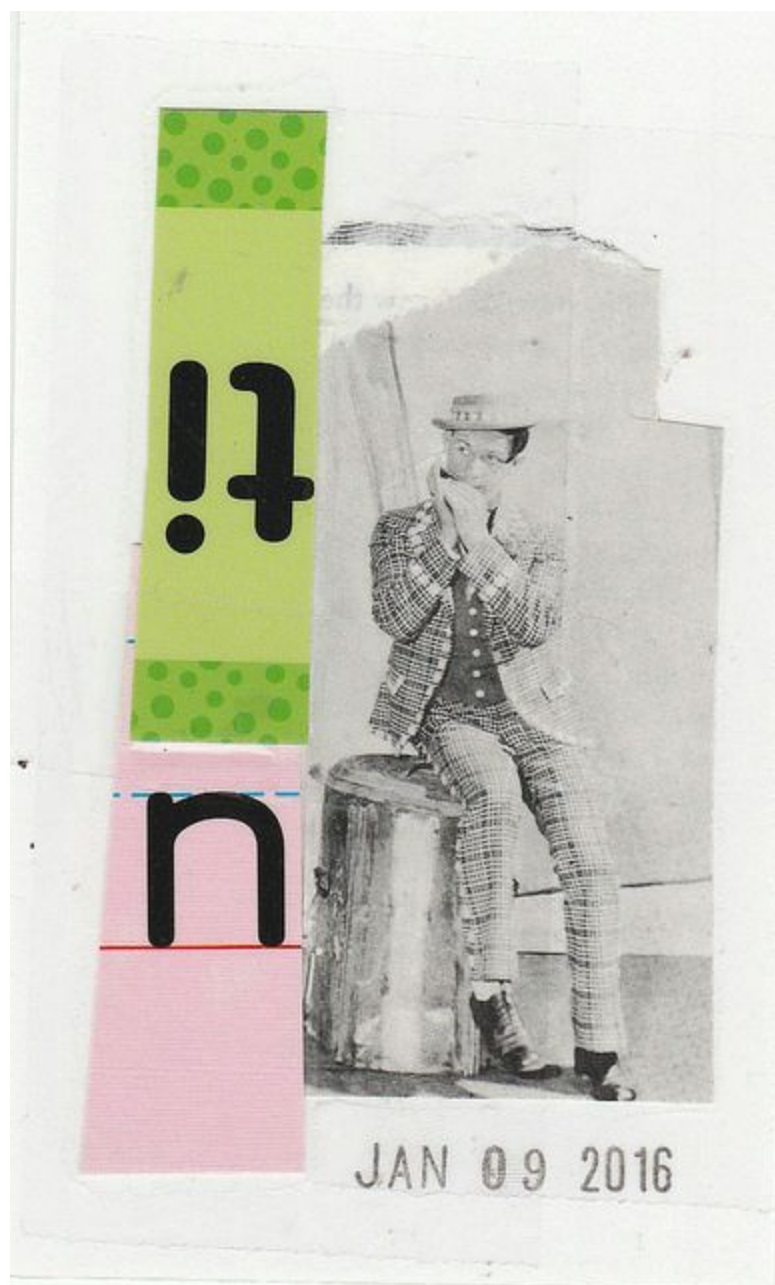
The Gardens of Sardeng



The Gardens of Sardeng

TLPress
Roanoke
VA USA

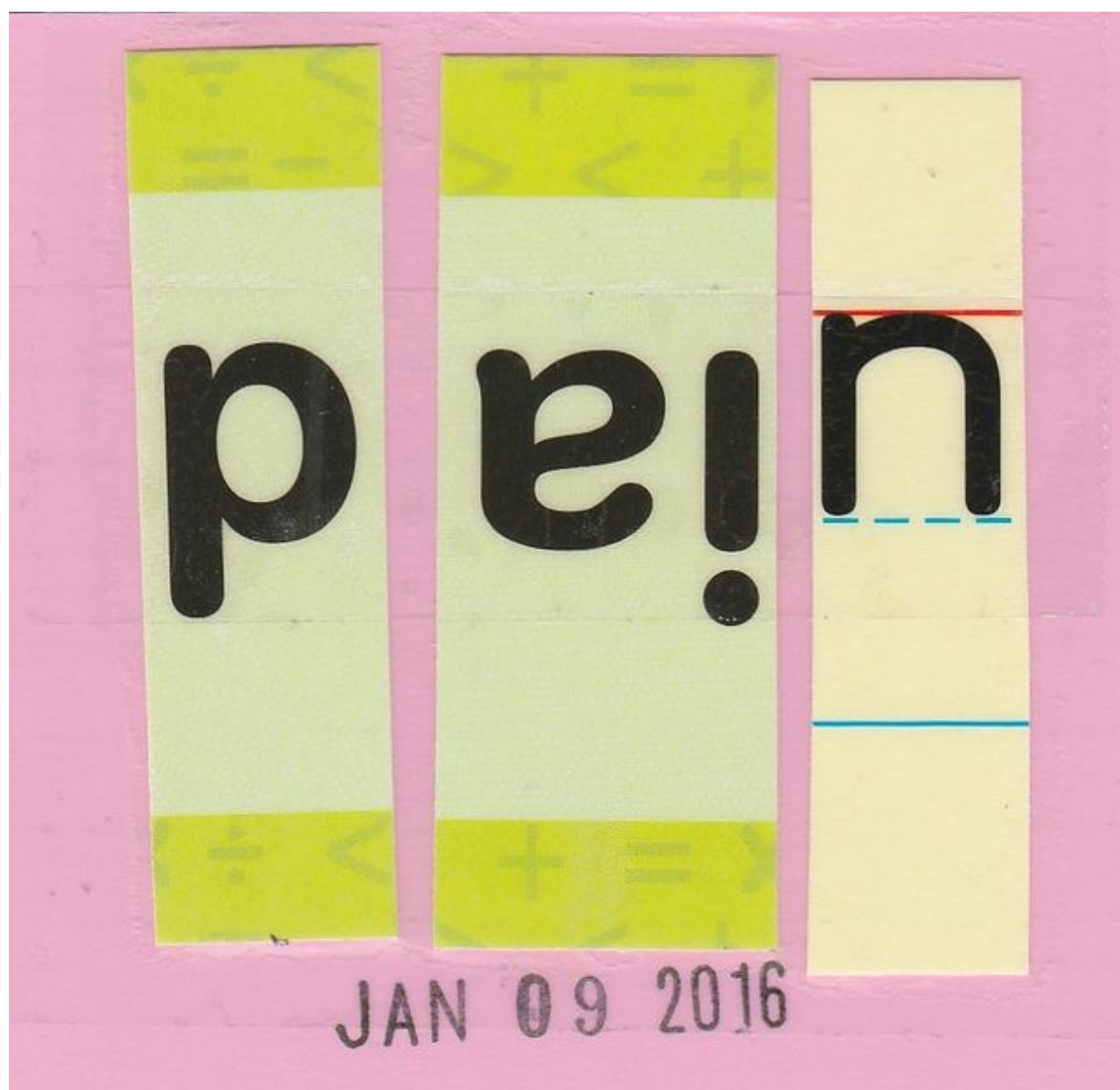
January
2016



asunder



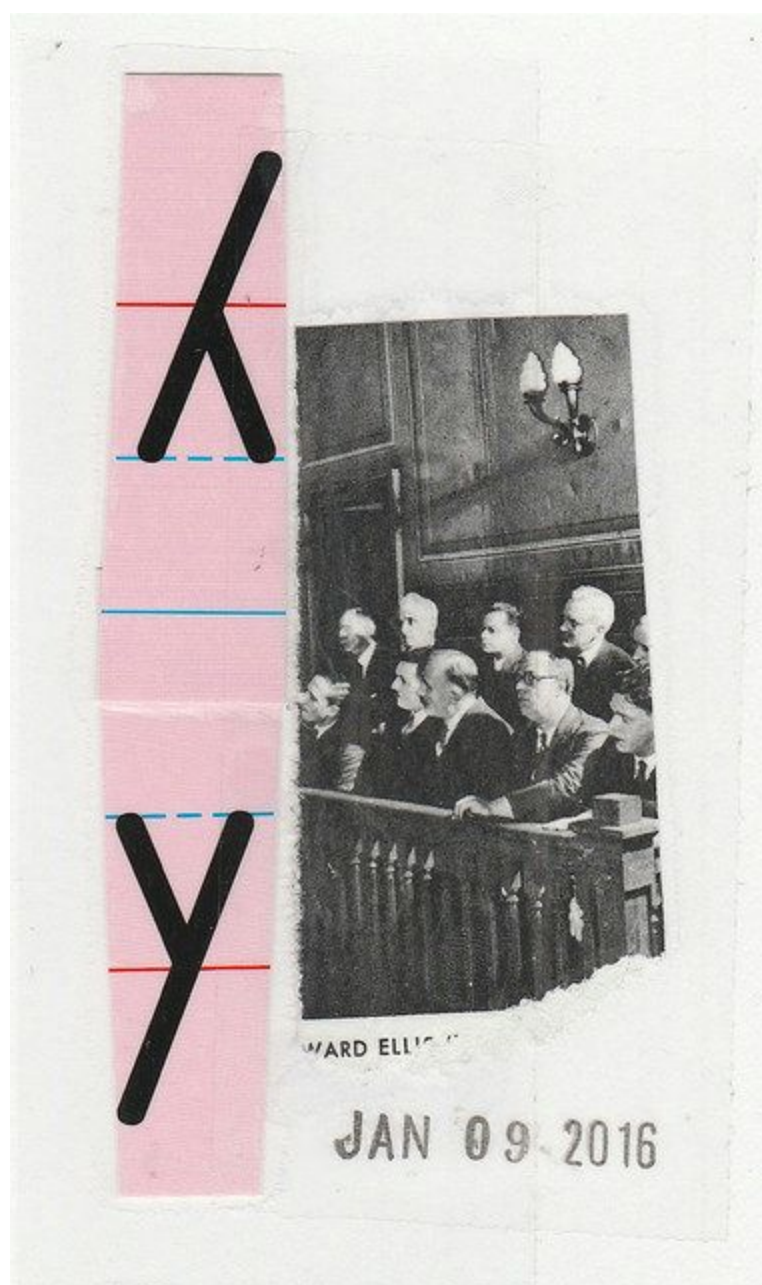
asunder-asdeur



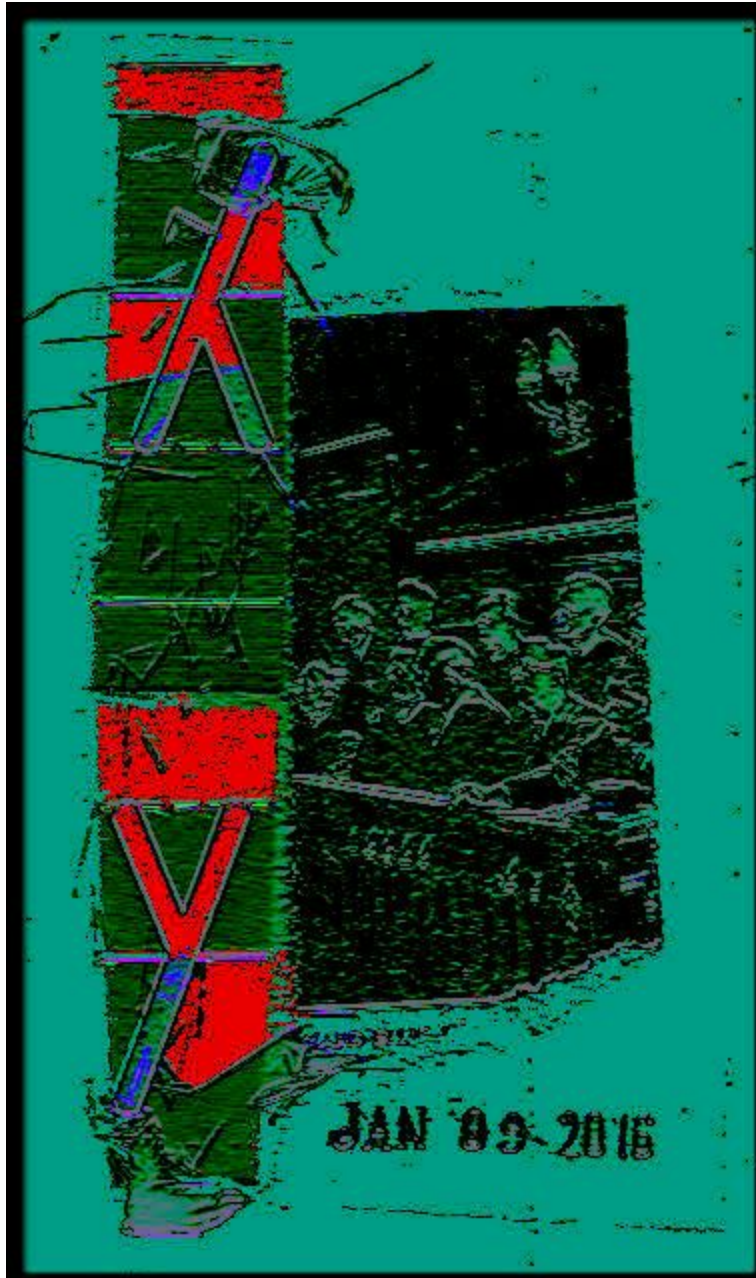
bile



bile-ile b



briarpatch



briarpatch-rithcarbap



burnt



burnt-nub rt



canopy



canopy-pay no c



clarity



clarity-cylarit



cunning



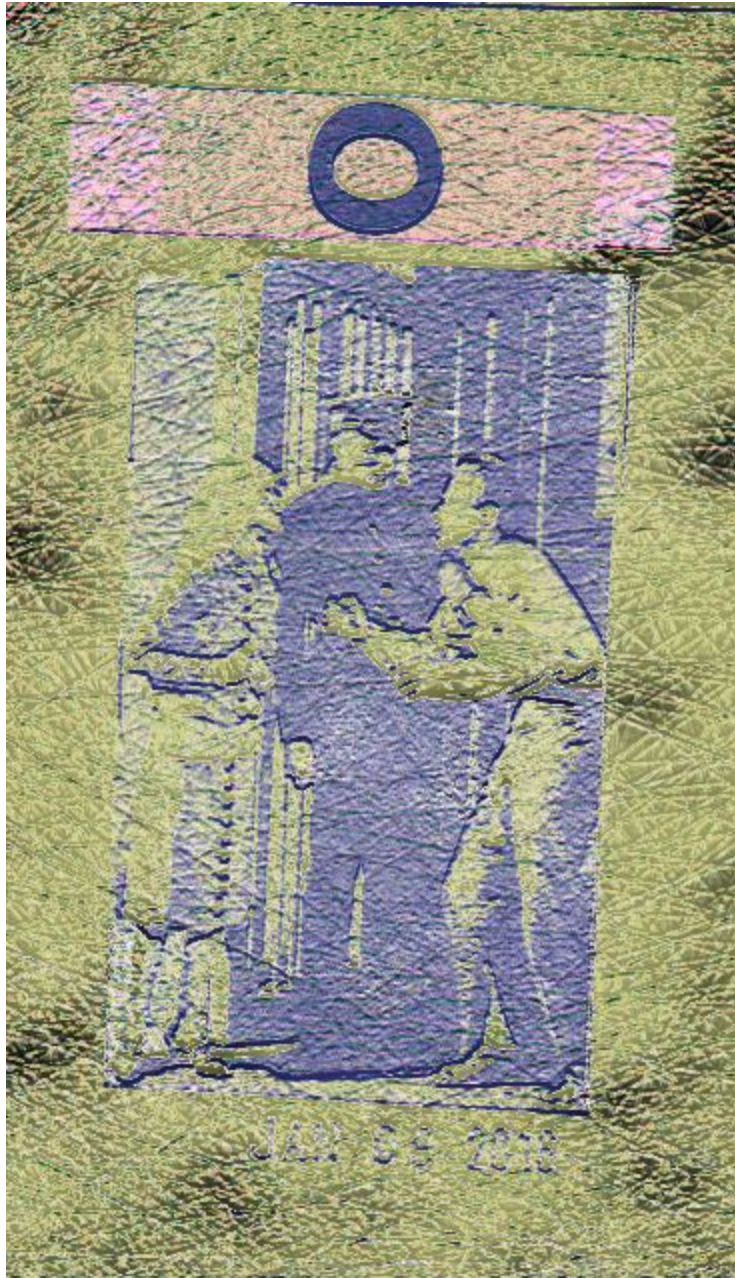
cunning-c gin nun2



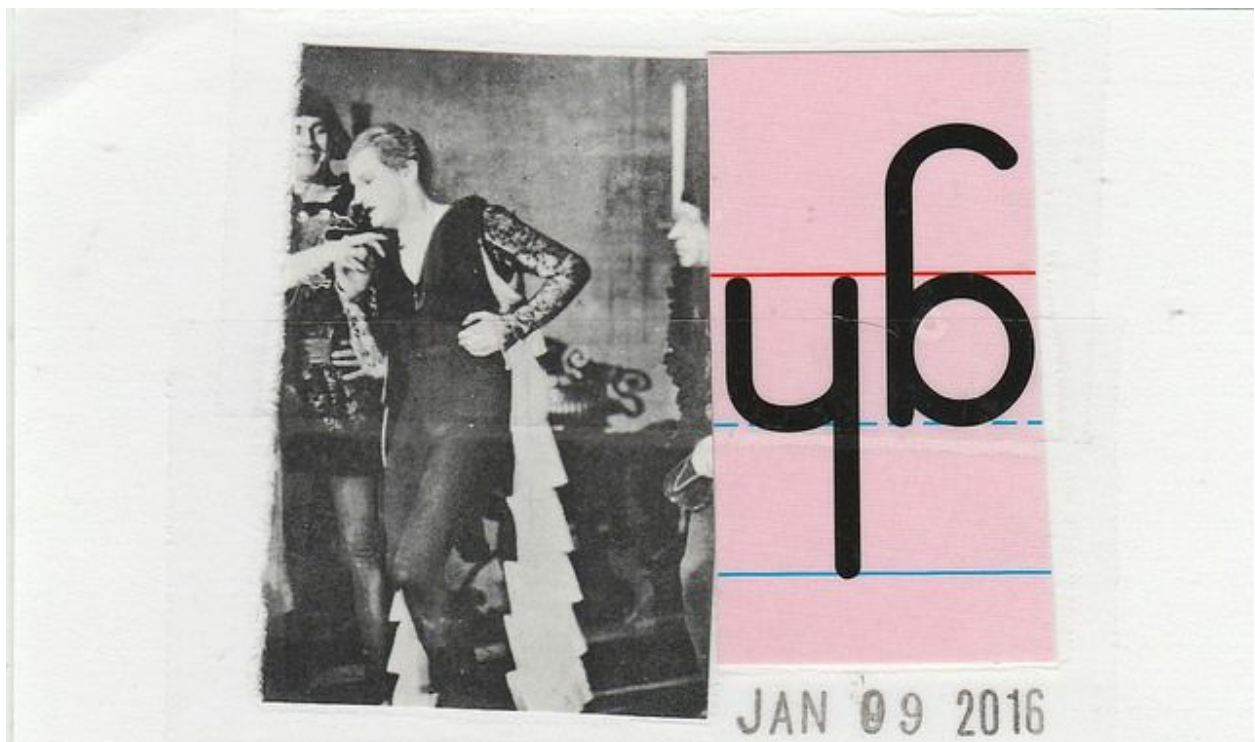
cunning-cgunnin1



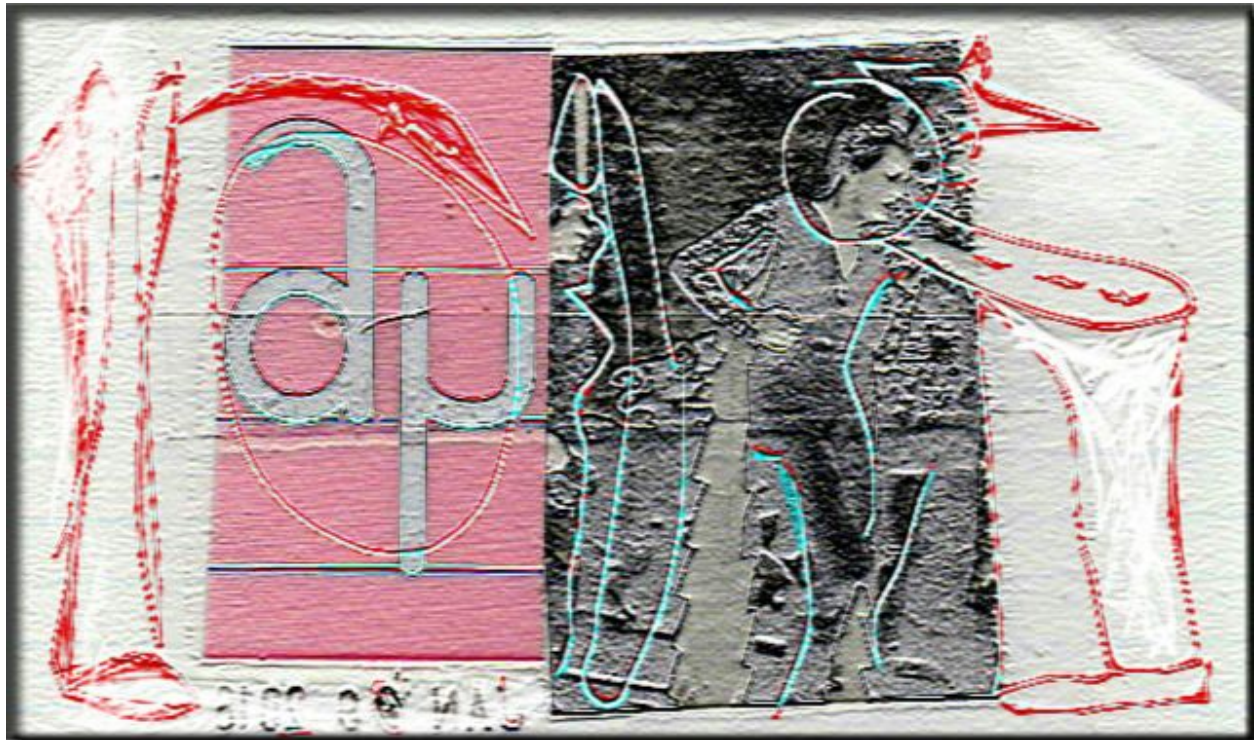
decrease



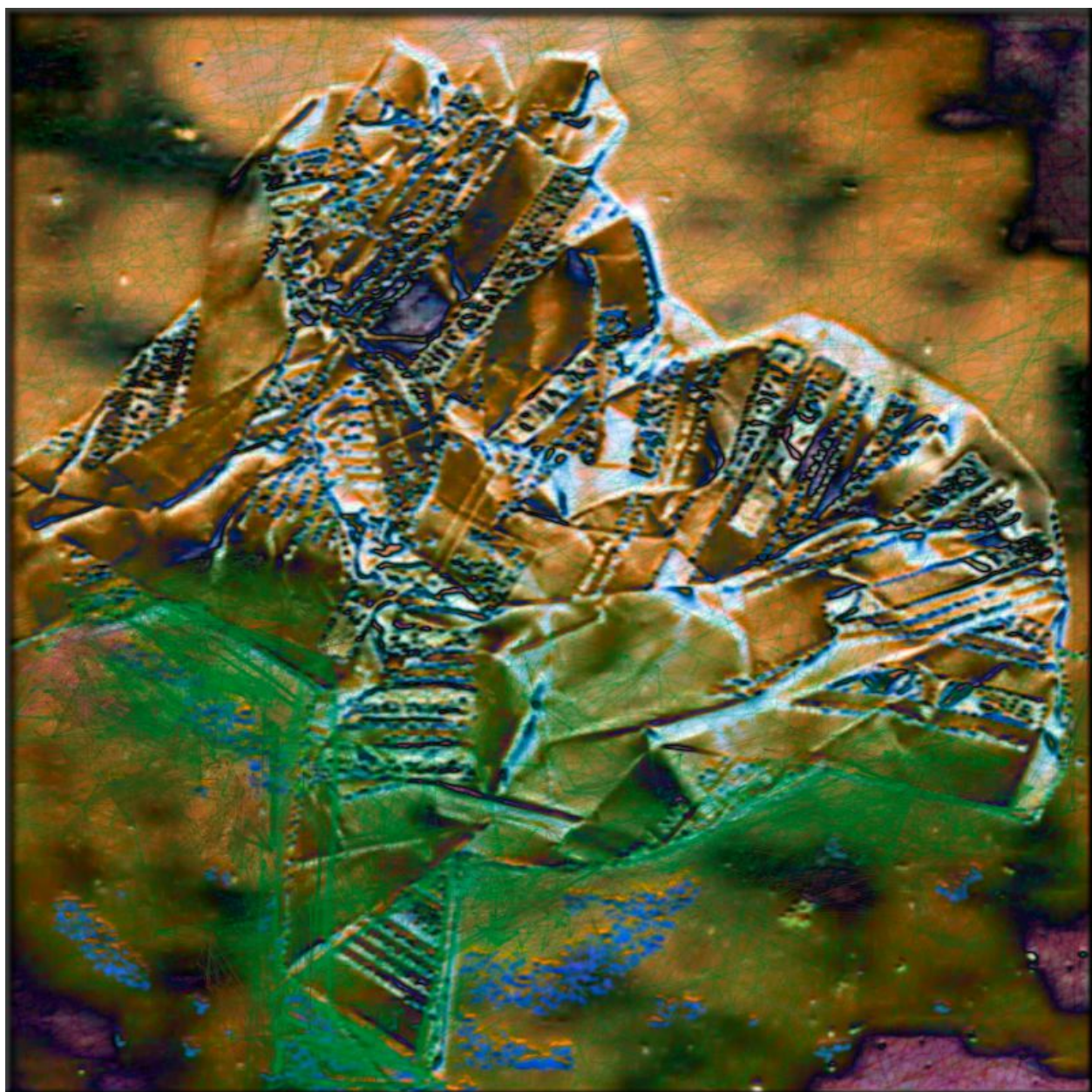
decrease-reasec de



doormat



doormat-tormoad



dovetailed-dialeovet



earmarks



earmarks-karmarefloat



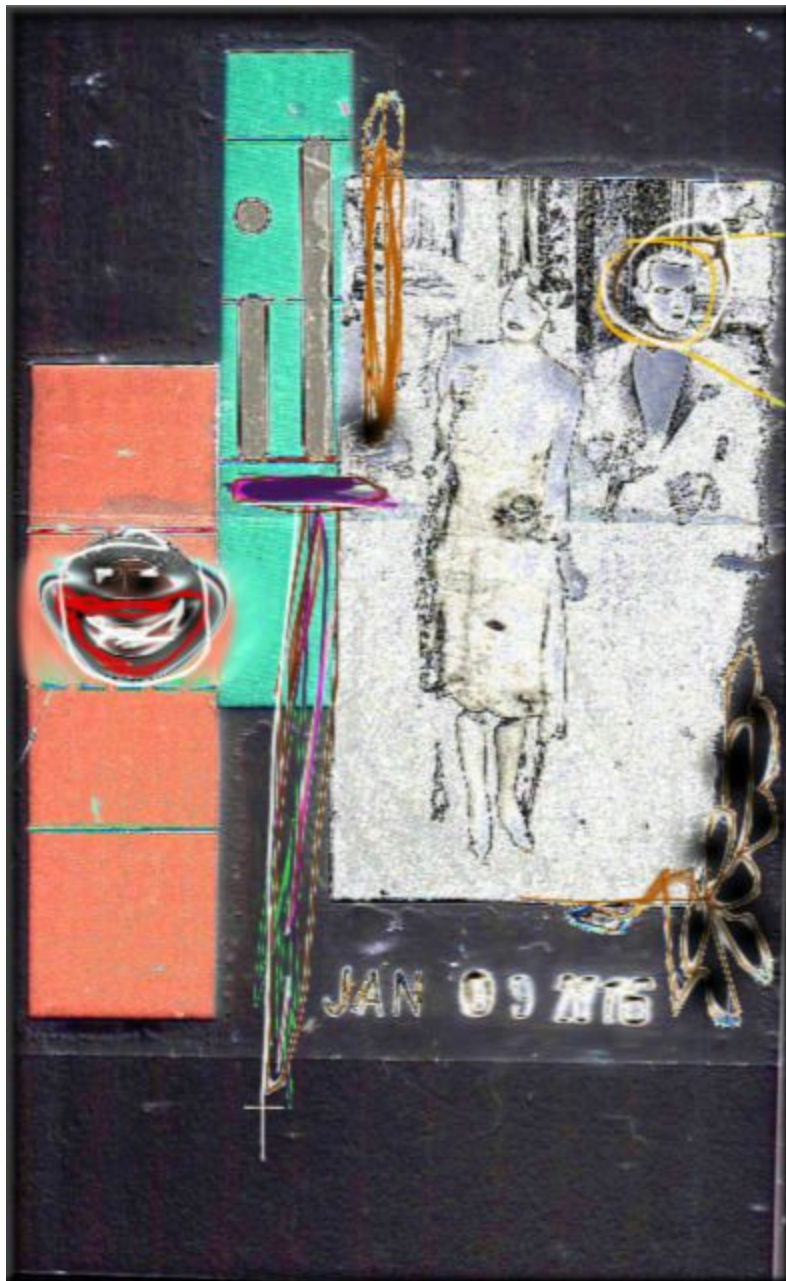
encroach



encroach-archcon e



fingernails



fingernails-grin nail e



floorboard



floorboard-loor boar f d tee vee



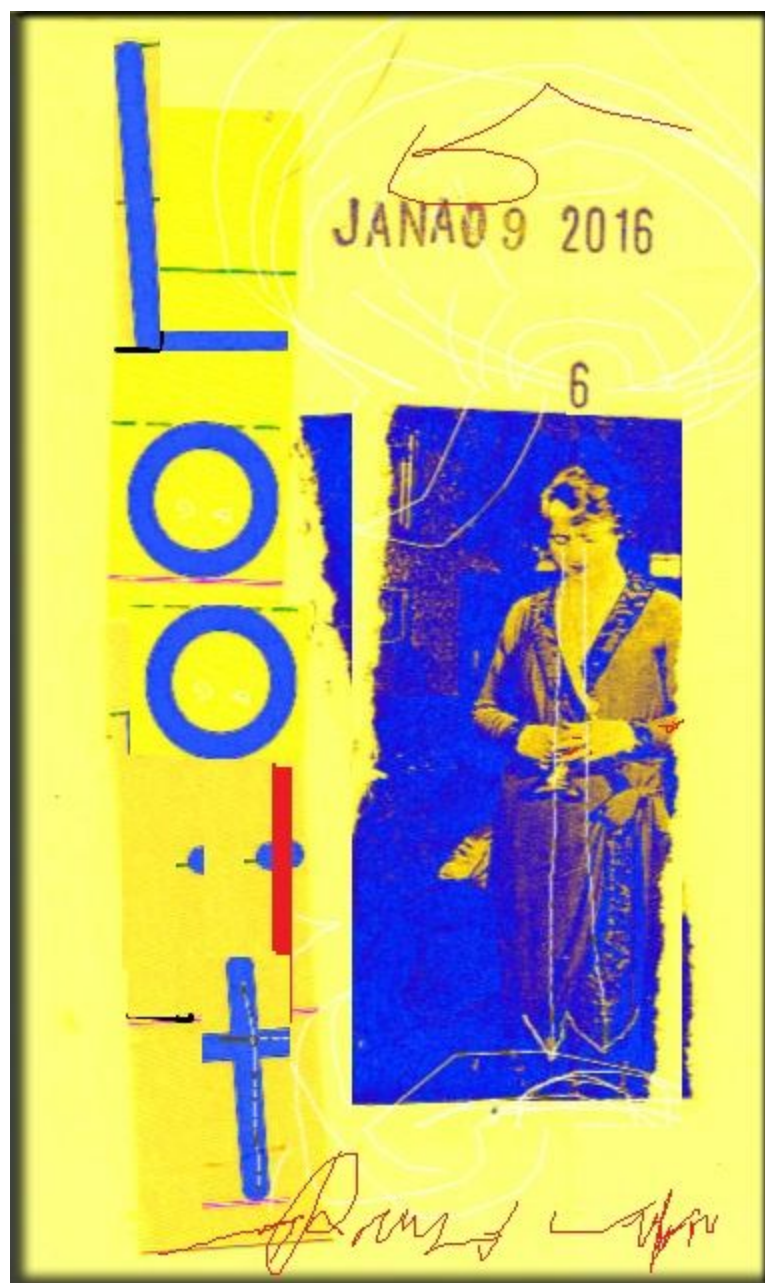
gardens



gardens-sardeng



gazebo



gazebo-ge boaz



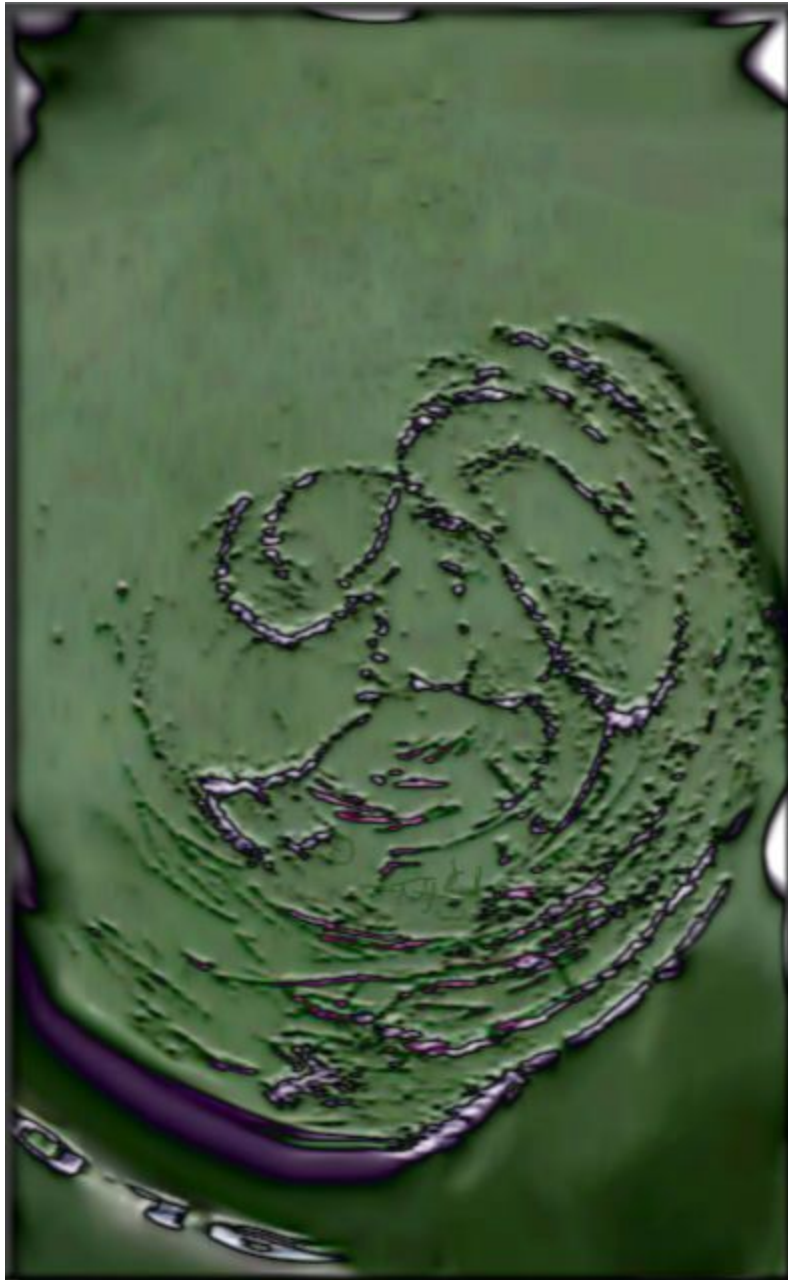
hatchet



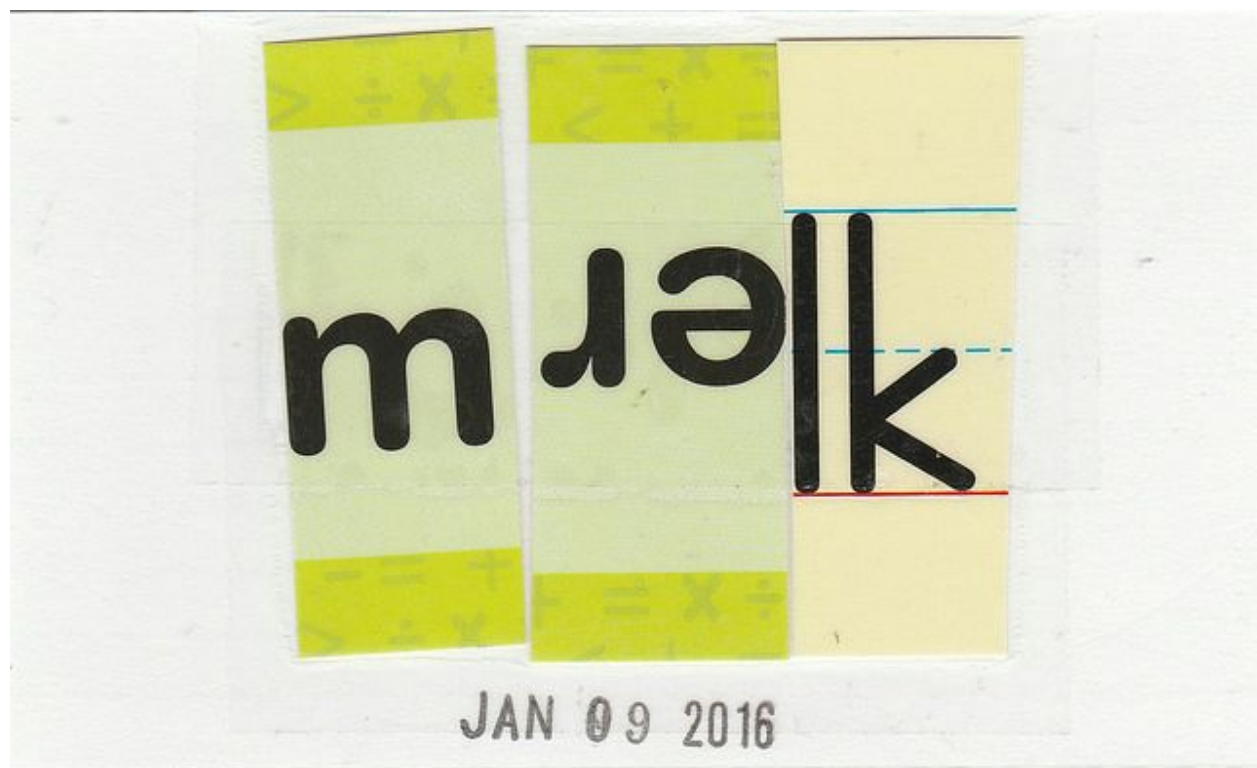
hatchet-hetcat h



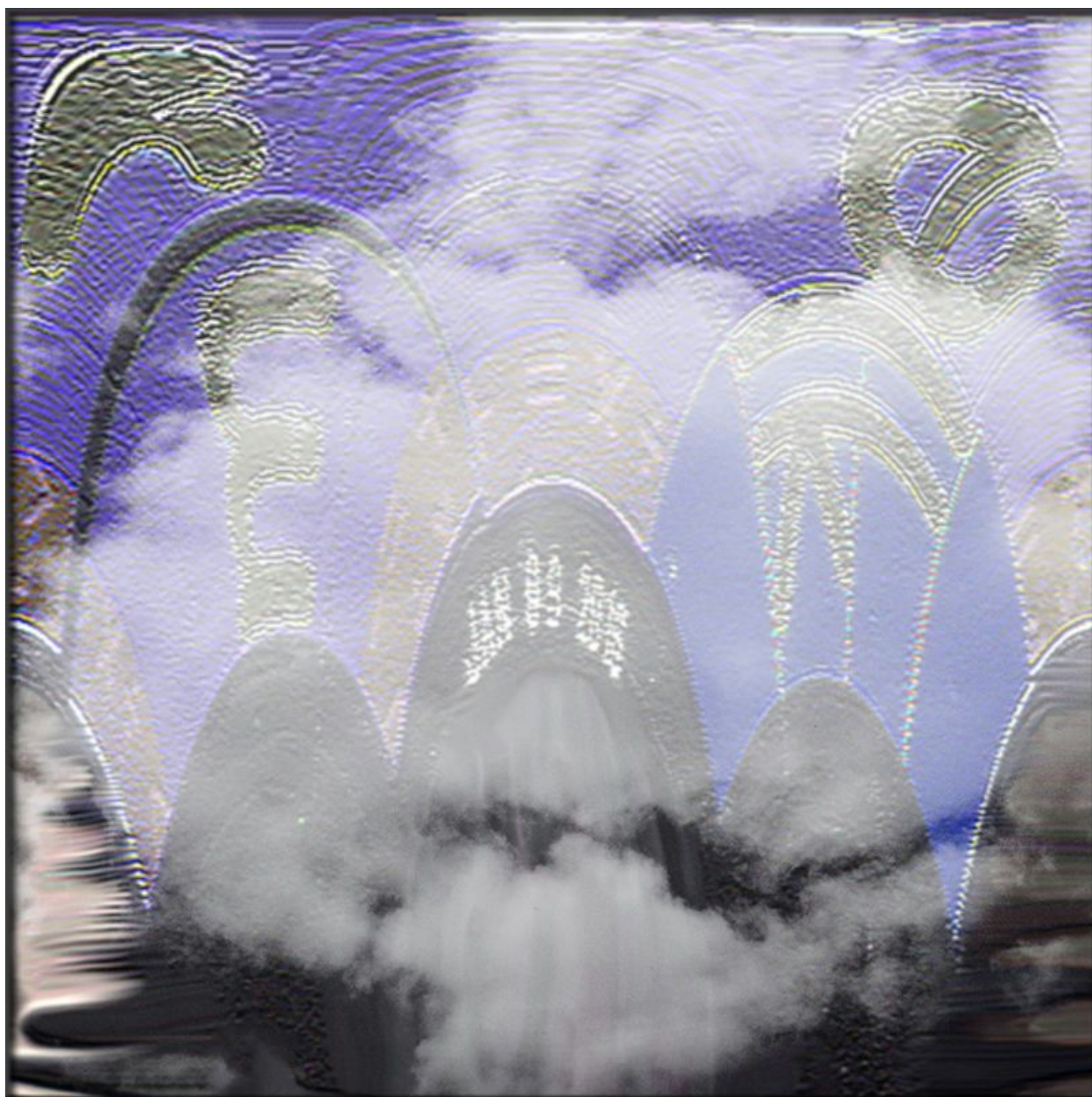
hazardous



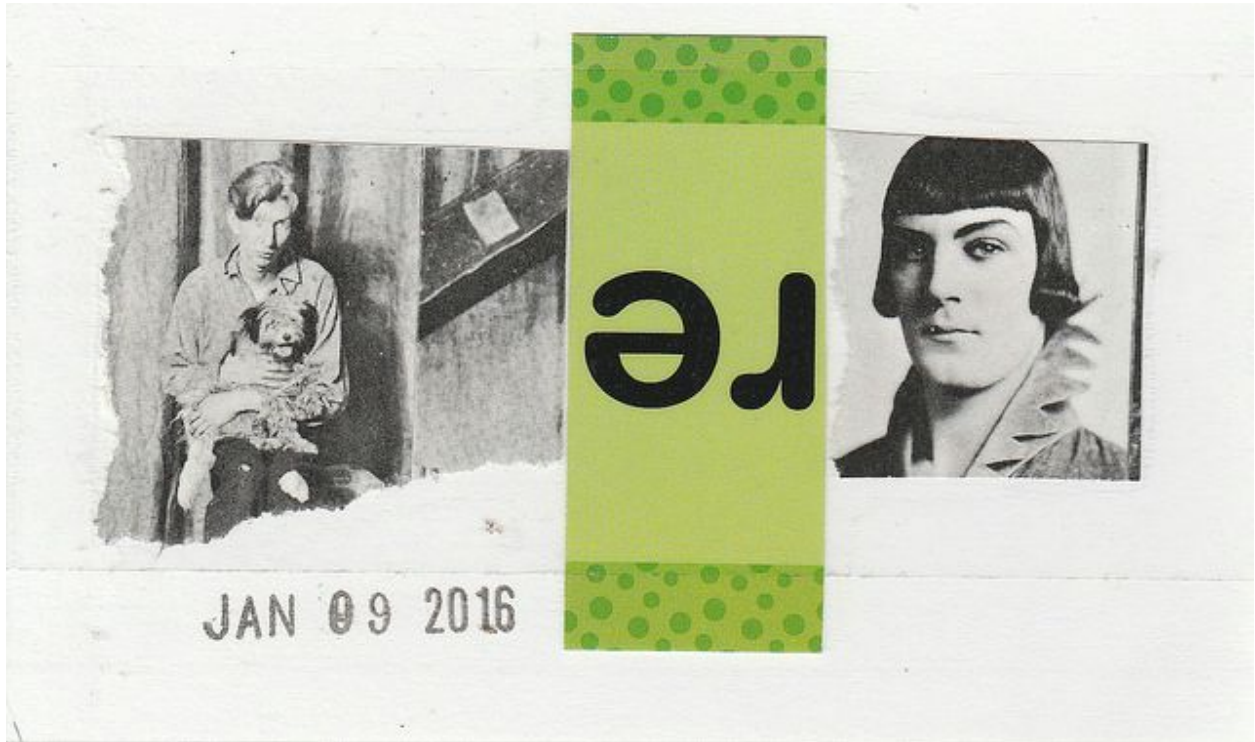
hazardous-ah douzars



insomnia



insomnia-aninso mi



keening



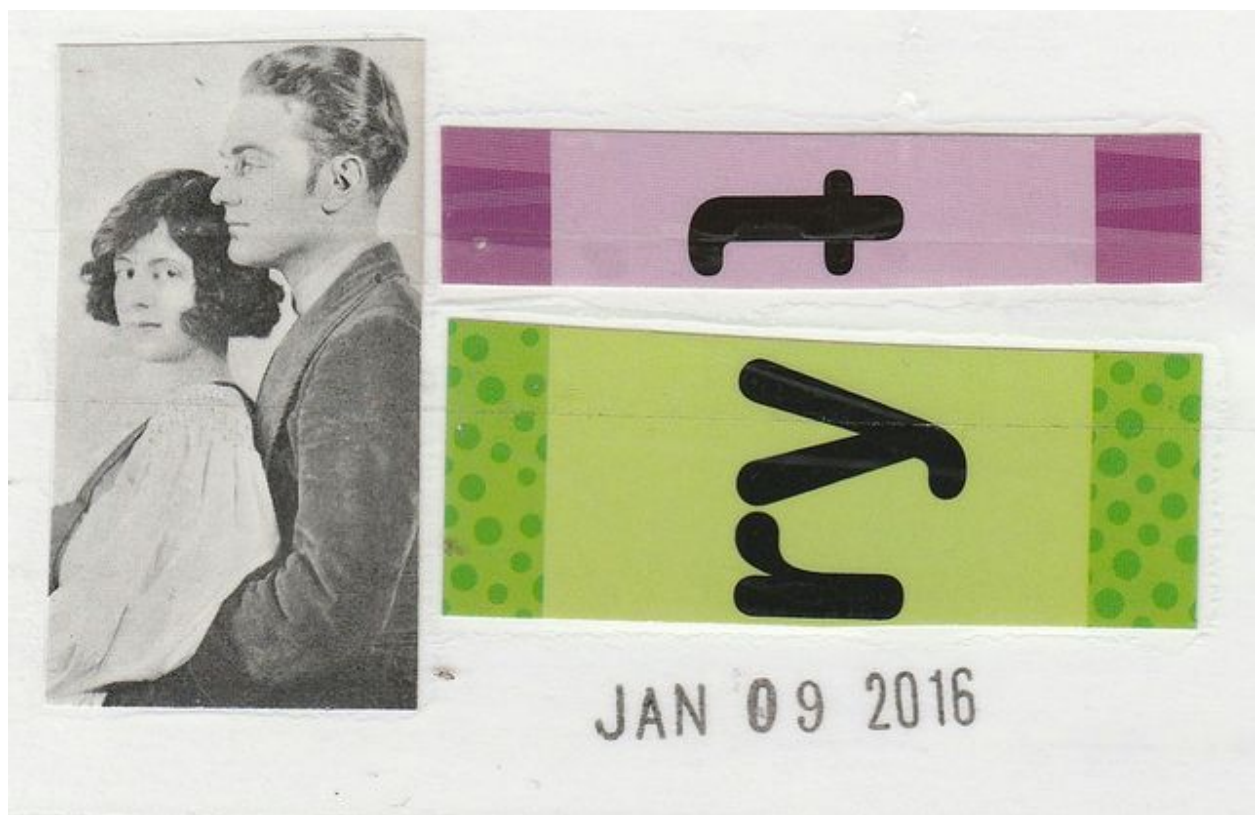
keening-geek nin



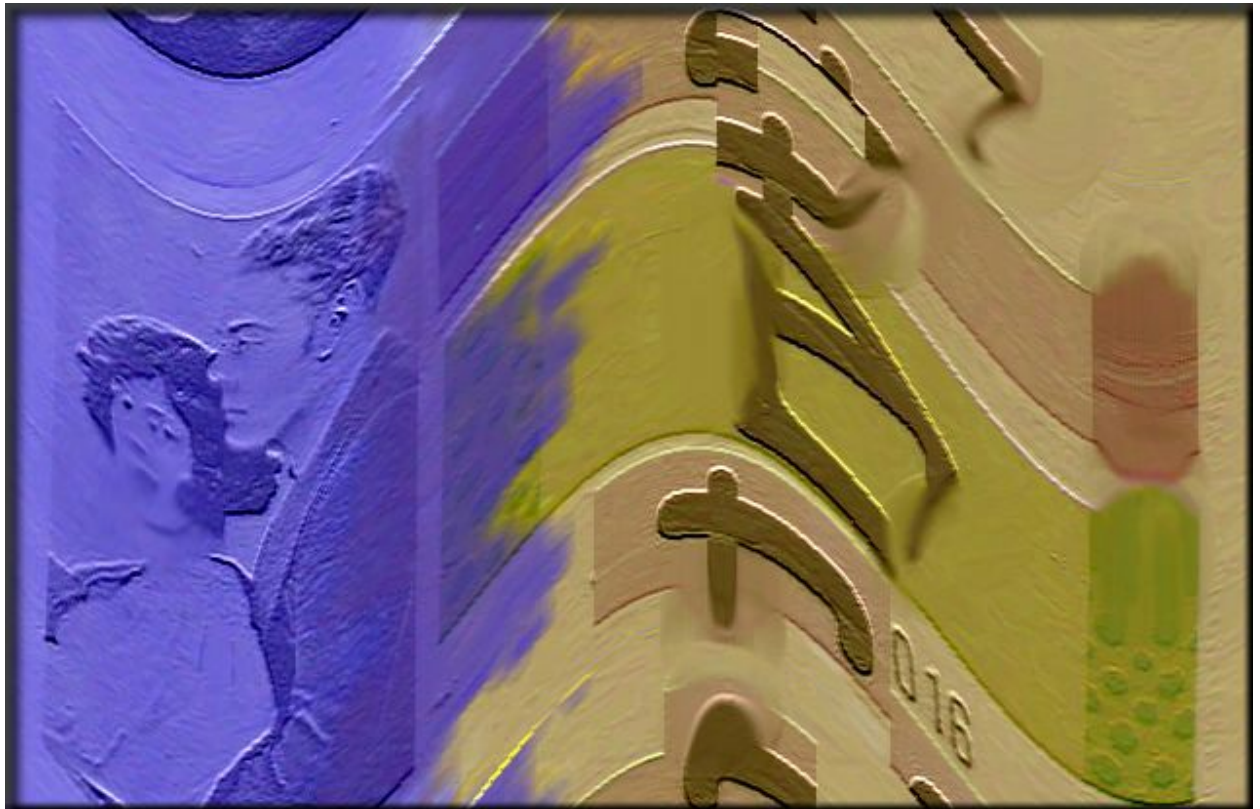
largesse



largesse-glass eer



malaise



malaise-lame sai



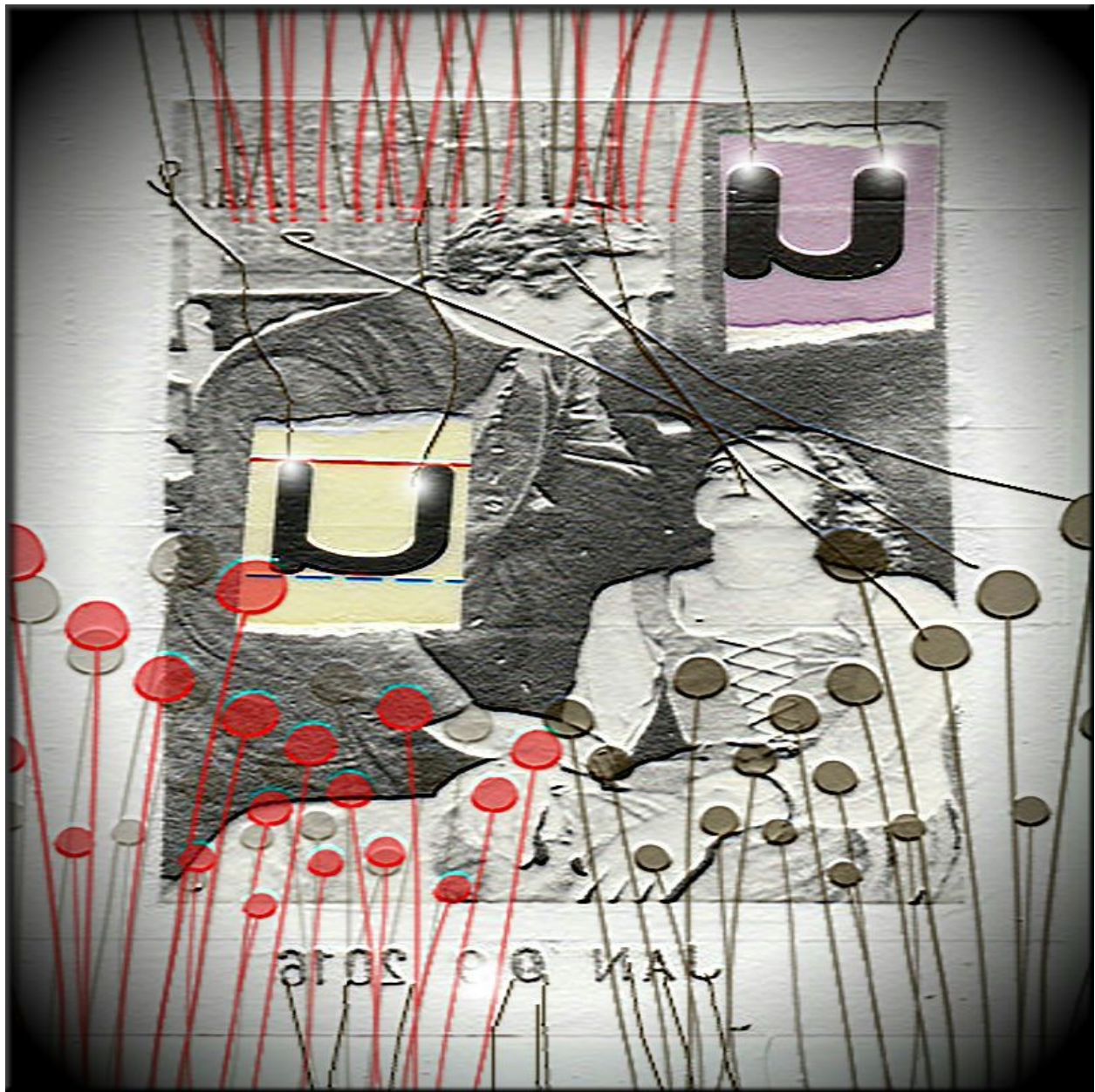
marbles



marbles-sler bam



needles



needles-seelend



oleander



oleander-lea denor



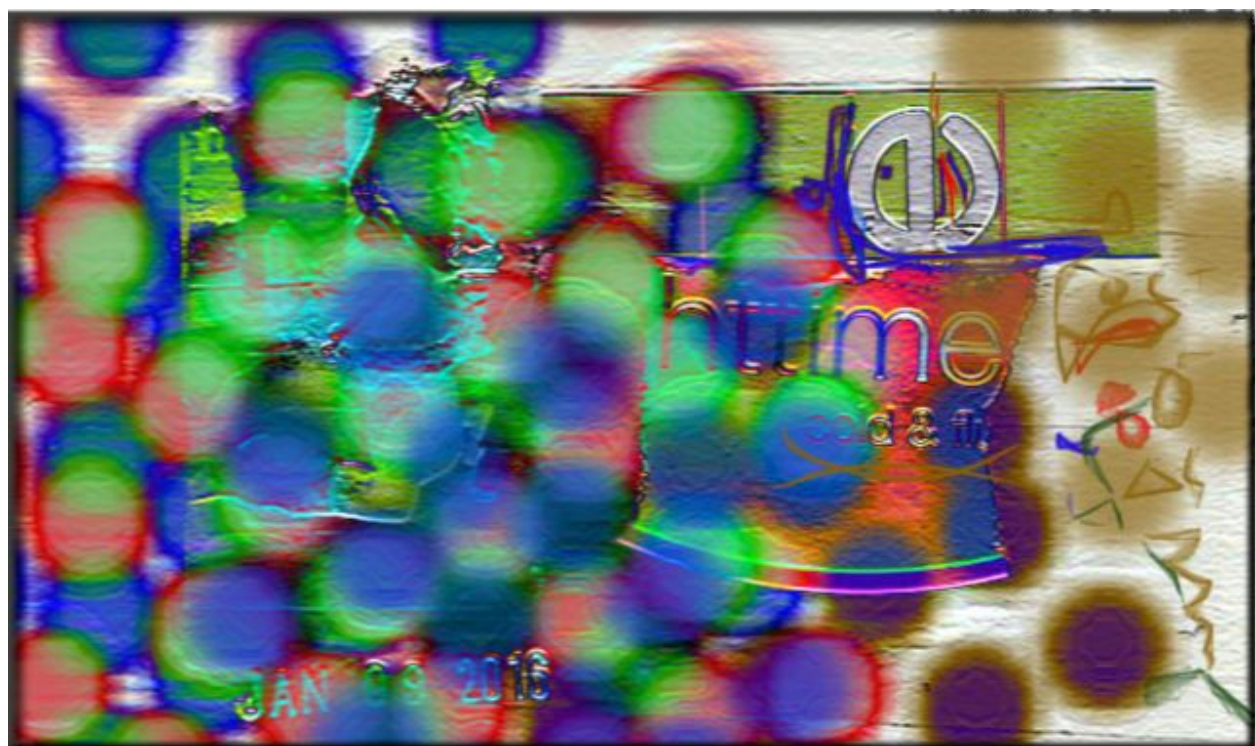
pockmark



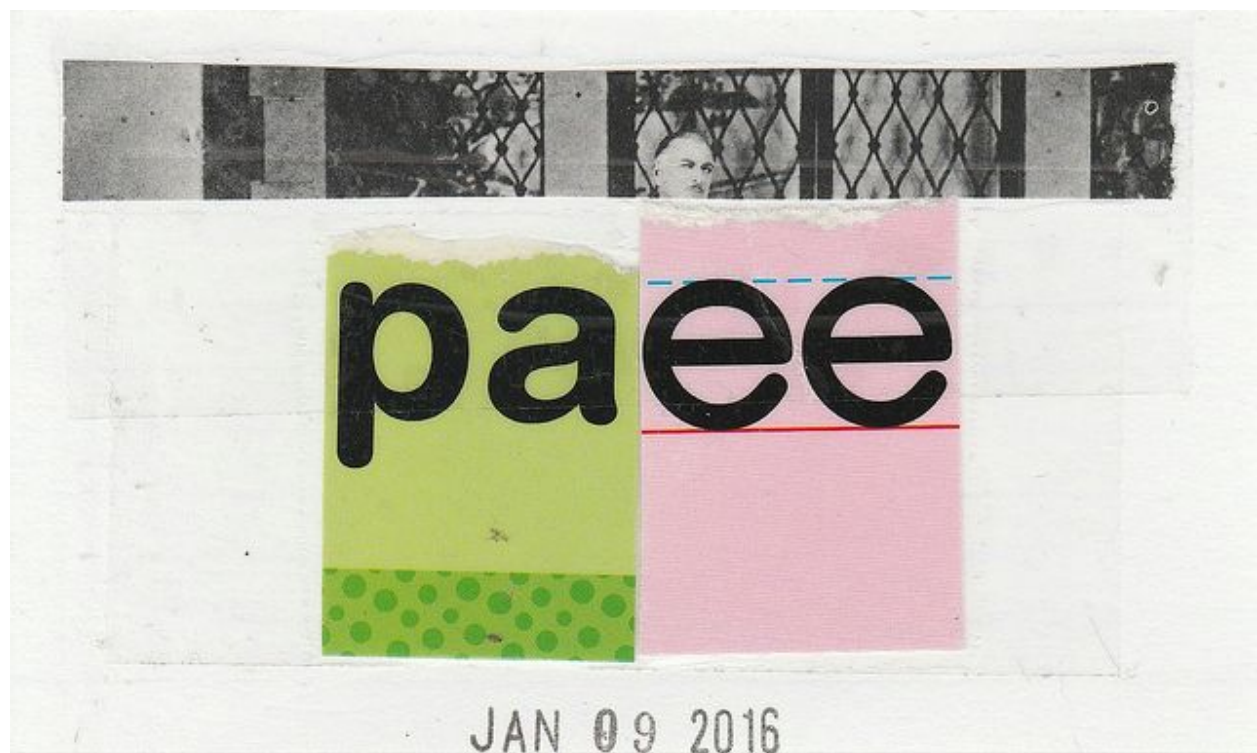
pockmark-krap mock



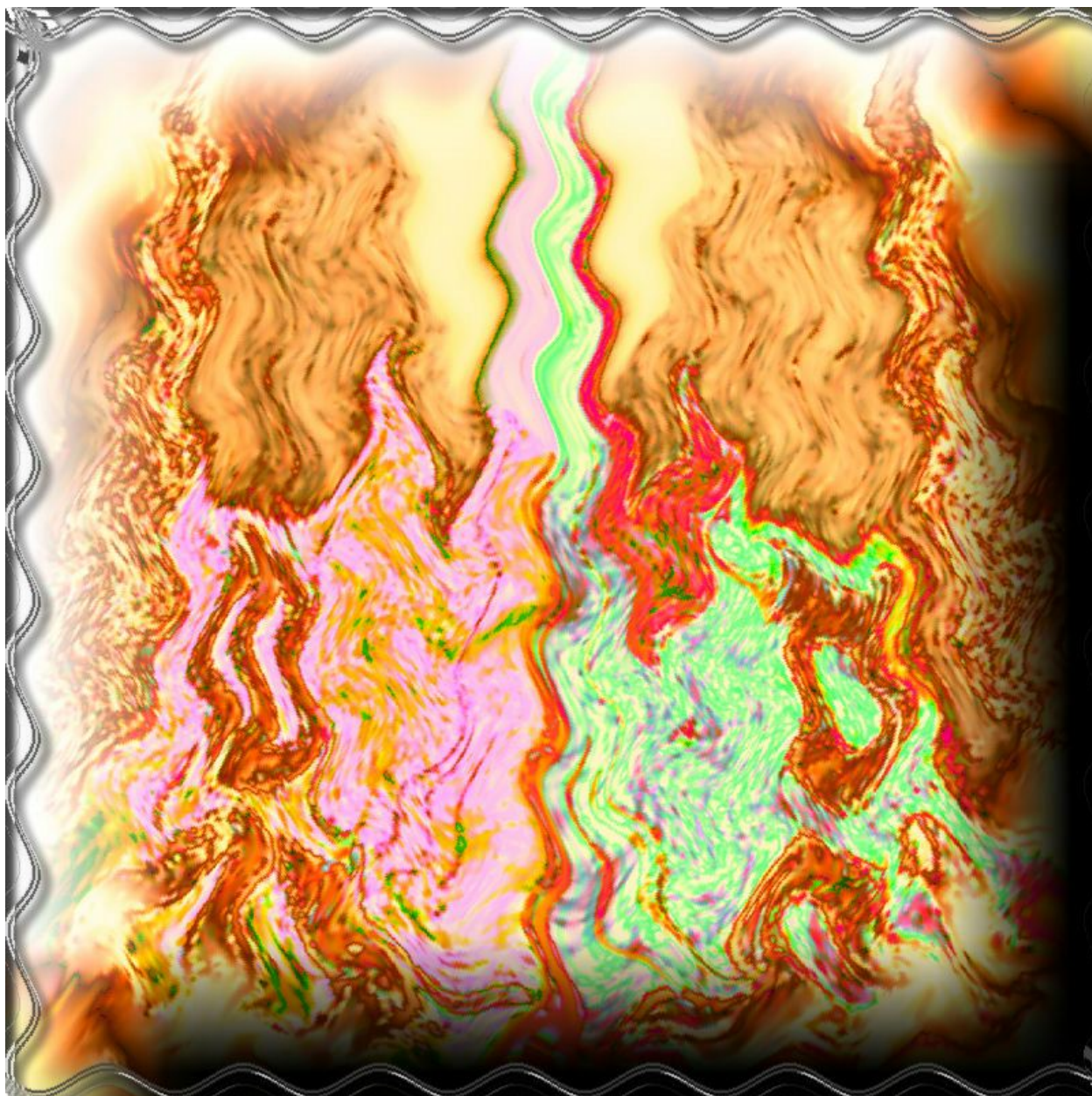
polkadots



polkadots-platos kod



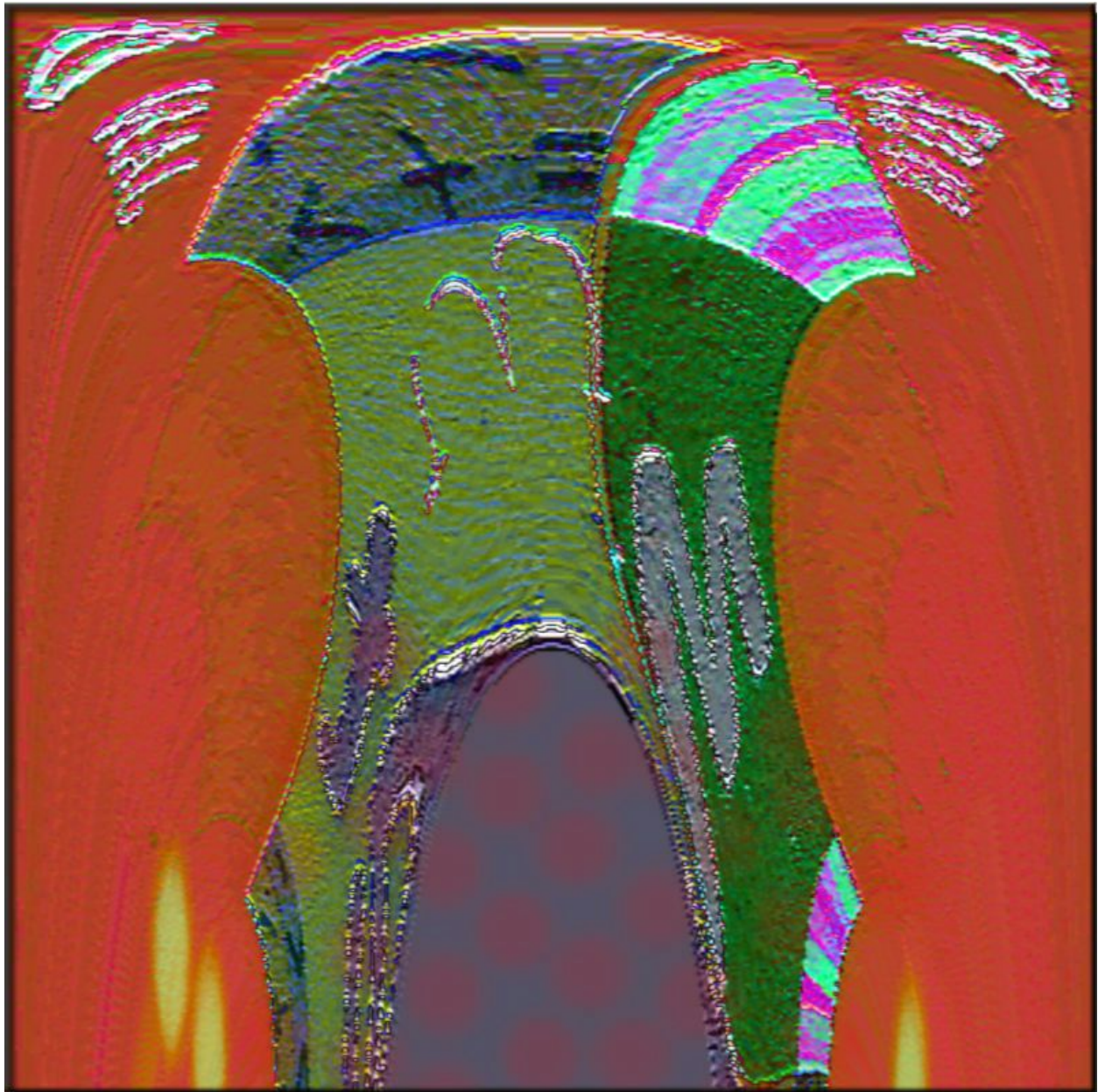
quietude



quietude-quite due nothereno



radar



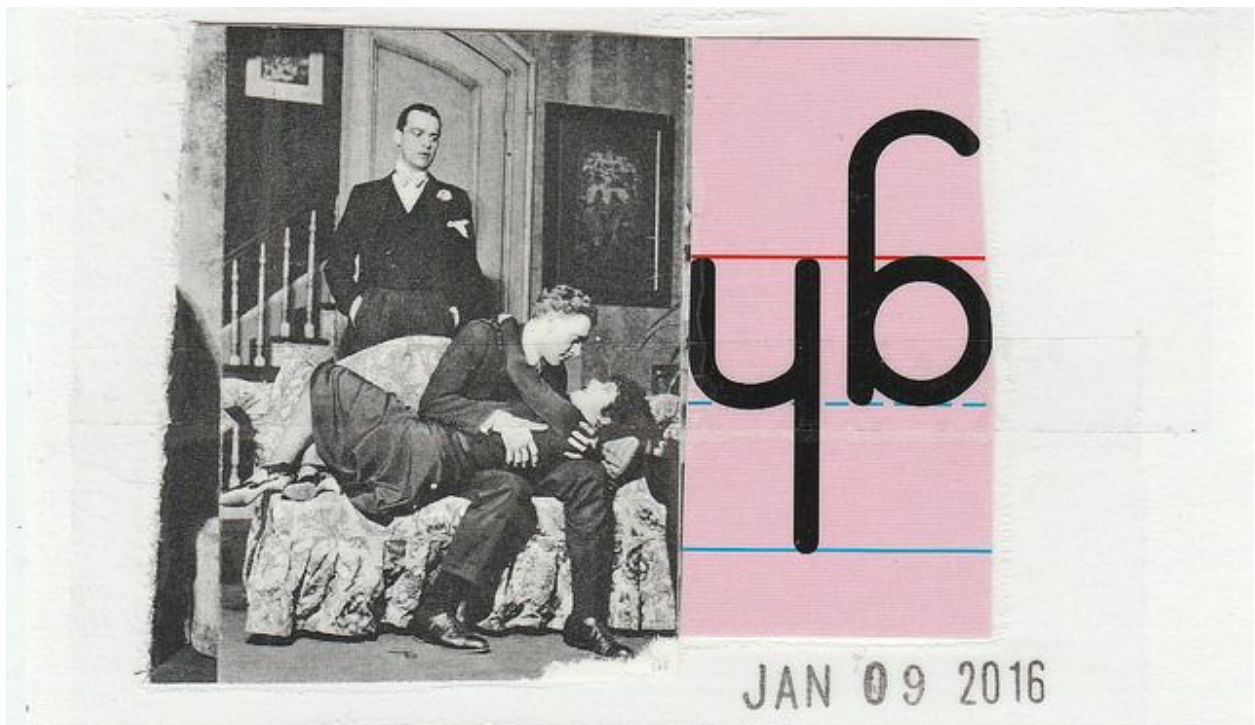
radar-radra



rejuvenated



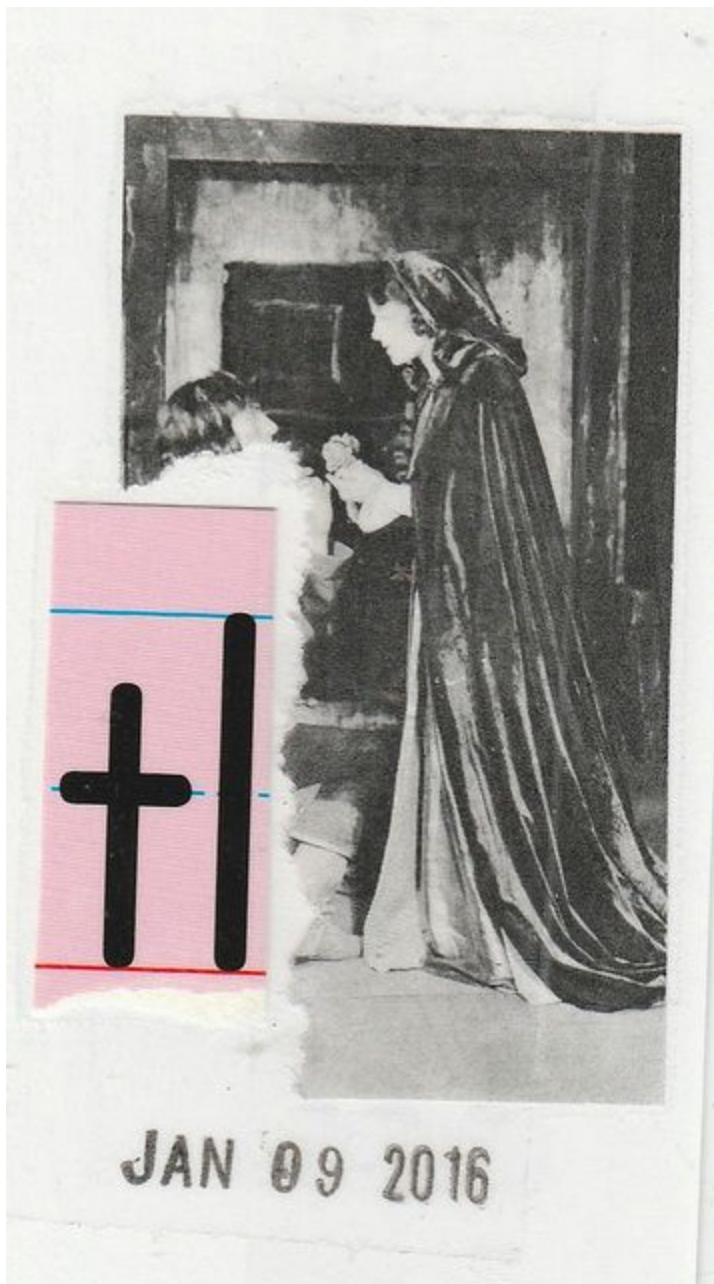
rejuvenated-venu tejad er



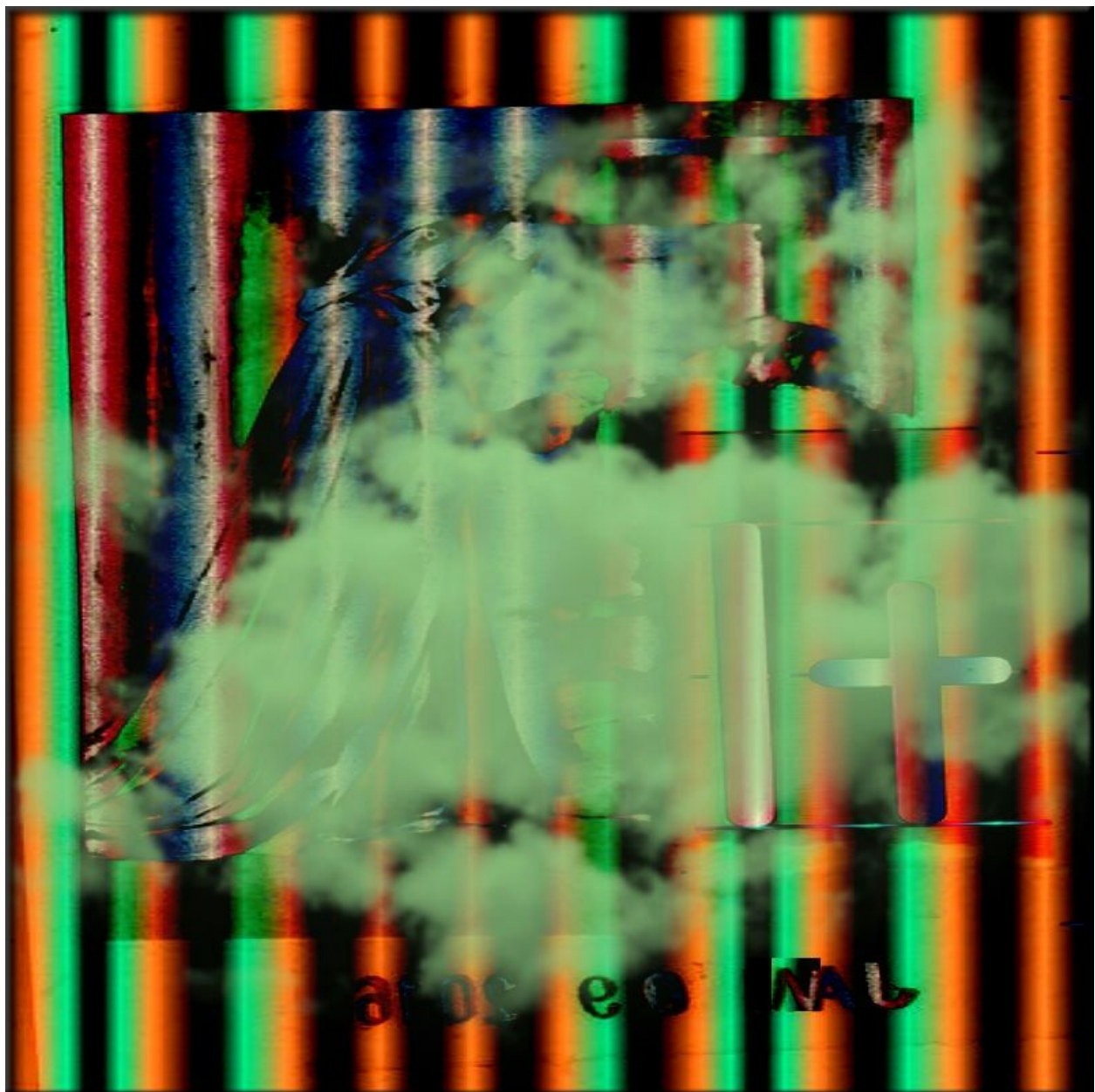
splintered



splintered-spler ni ted



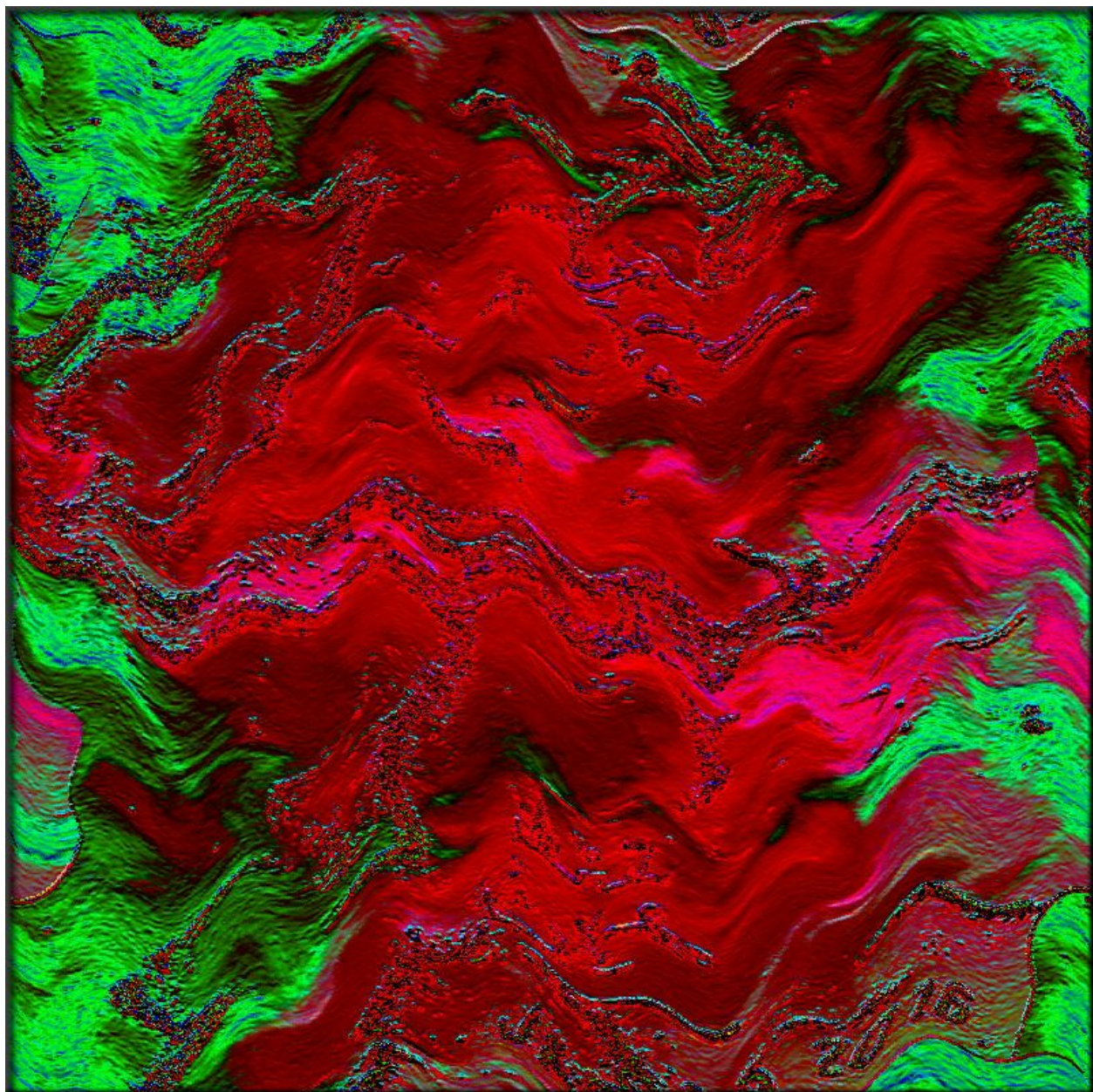
tubular



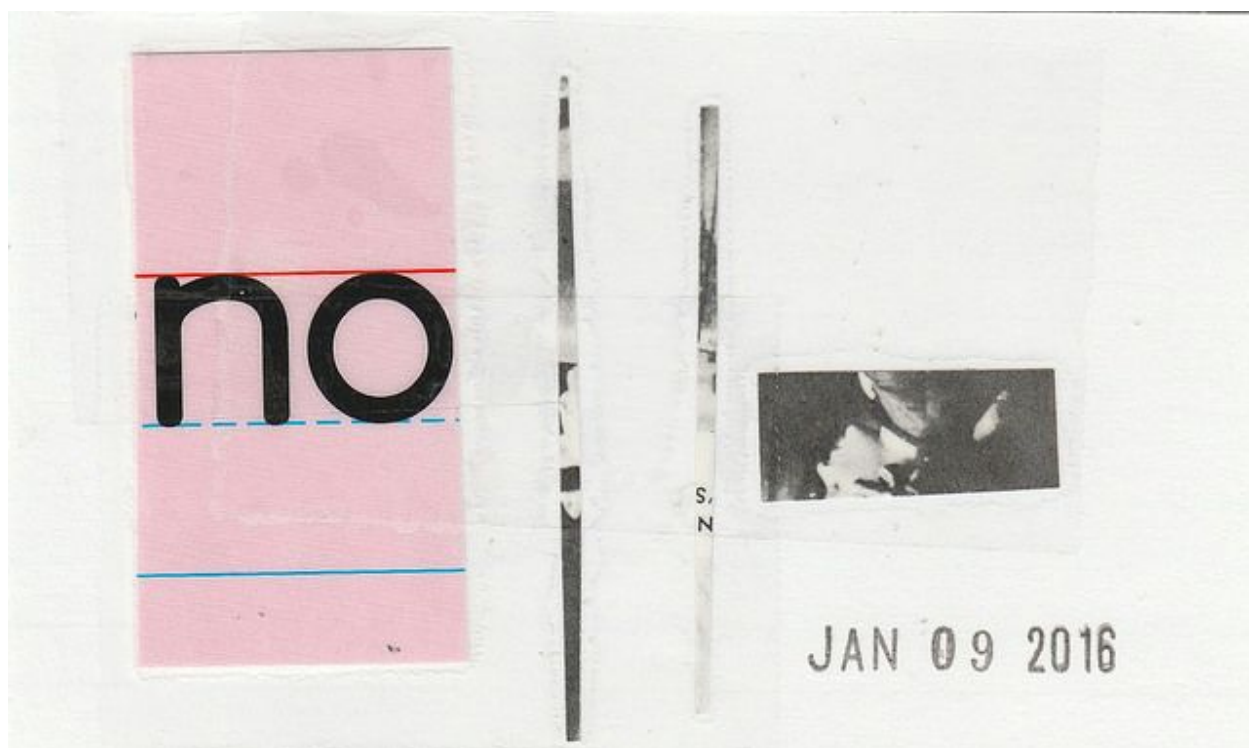
tubular-ubu tr-la 'iotubes'



turbulent



turbulent-ubulent r



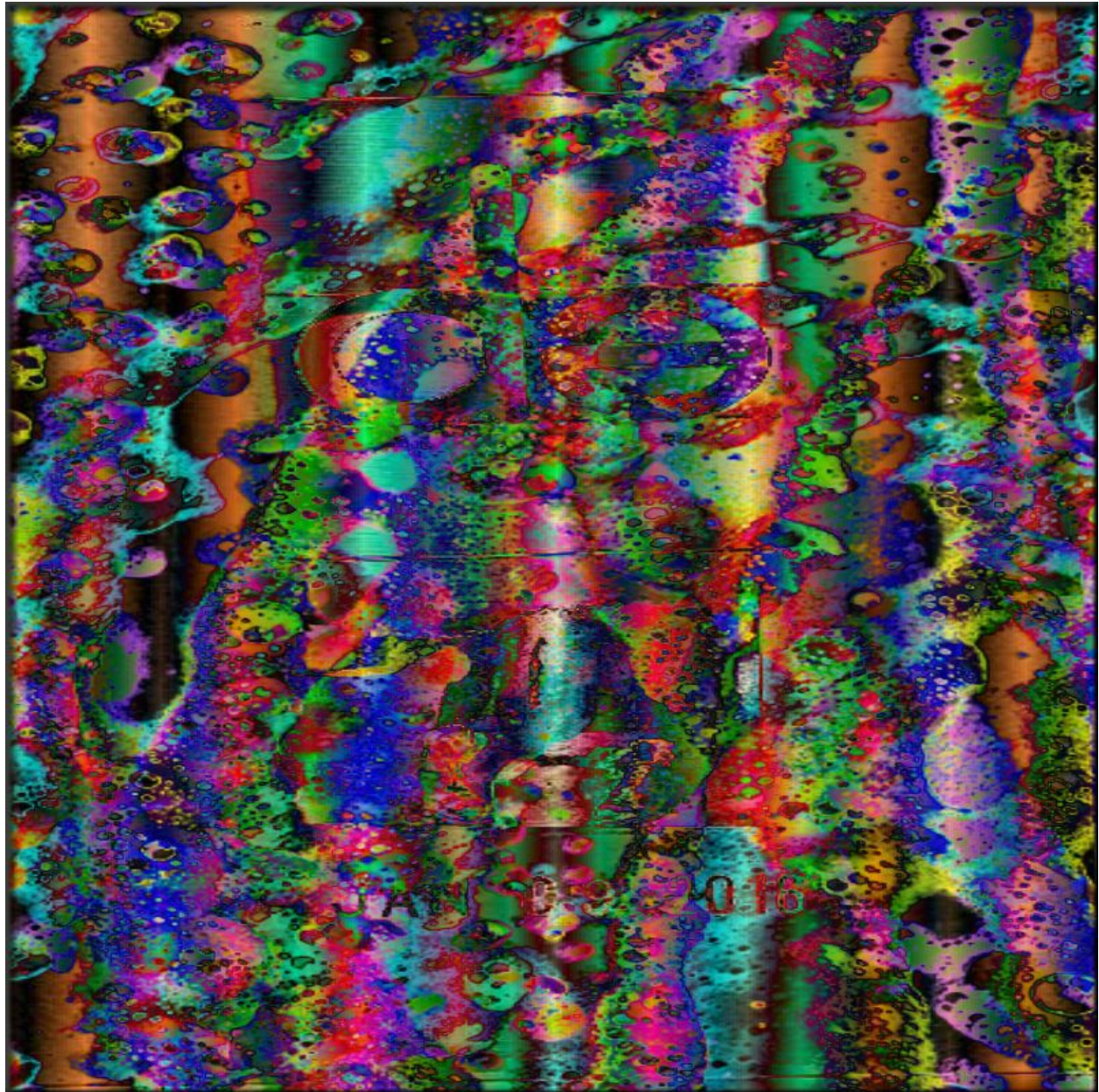
unedited



unedited-nudeited --onward9sss



vertical



vertical-cavelitr

Afterword

emails between Bill Beamer & Jim Leftwich
January 10 - 13, 2016

billybobbeamer@aol.com

Jan 10 (4 days ago)

to me

this will take longer than the last one, but i will play with the images

thanks

the pain ones i sent previously--yes--

in one, i found that i had obliterated

the txt to create a darknessness...something like that

can't think too much about the what

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <Billybobbeamer@aol.com>

Sent: Sun, Jan 10, 2016 7:43 pm

Subject: for your collaborative interactions, if interested

Jim Leftwich <jimleftwich@gmail.com>

Jan 10 (4 days ago)

to Bill

good, do whatever you want with the images (and the titles)

no deadlines or schedules

billybobbeamer@aol.com

Jan 12 (2 days ago)

to me

returning in 2 zip files

process is about the same

as i couldn't explain before
in our interview--same or
similar process for

in any event
i found deep meditation in these quiet/active
computer mediaworks--as usual,done quickly, with no
conscious [anyway] intent to "make sense" or "send a message"
for some critic, and with very little
interest in art--artifice-- at all
just interest in yr information
yr data streams

... .. ;...

the works are great
and tell this compelling story
slightly or completely
out of reach
expansive
and off the page
Attachments area
Preview attachment JL BB works1-11-16--arc-to hat.zip
JL BB works1-11-16--arc-to hat.zip

Jim Leftwich <jimleftwich@gmail.com>

Jan 12 (2 days ago)
to Bill
these are great, bill. i love your process and your description of it. i have an idea for a title.
it means nothing at all to me so far, but who knows how that might change.

The Gardens of Sardeng

billybobbeamer@aol.com

Jan 12 (2 days ago)
to me
great title--love it!

&thanks!

look fw to the book!

billybobbeamer@aol.com

Jan 12 (2 days ago)

to me

i forgot to mention my titles--for the most part they are anagrams, which may be obvious, now that i think about it.

number progressions come quickly to my mind, so i put them down quickly in either a structured or random sequence.

more on that if you want... but rather boring...

thanks again

Jim Leftwich <jimleftwich@gmail.com>

Jan 13 (1 day ago)

to Bill

anagrams are good for this. what they are, just that, is a kind of description of what we are doing.

more on the number progressions, please.

maybe we can make an introduction or an afterword for this one -- out of our email exchanges.

billybobbeamer@aol.com

5:47 PM (7 hours ago)

to me

i have written 3 long drafts of a response to your request on my number series. and i am not satisfied.

i want this to be brief.

1st i should say that my numerical systems are personal, but the information about each number, and [sometimes] number sequences, come from many studies of numerology, e.g., life path numbers, as well as from meditation and sometimes [including here] from dreams. i keep most works untitled, and one can stop reading there, but that is like reading half a book. i untitled the works to give the reader/viewer more freedom. i then picked/routinely pick 4 numbers that appear to me along or before or after the untitled or what comes after the true title for me... it is almost funny the "wait" for information. these 4 are "base numbers" and are my most important ones, in a binary system of all 1's and 0's, example: four numbers, 1010 that means to me, today, that the work is experimental.. but, you see, that choice of 'meaning' is purely arbitrary...i could bore one with all sorts of specific info... but i'll leave this area by noting that subsequent numbers usually focus on 8, 9, 11, and secondarily 5 and 7.... when these numbers [or numbers that add up to them] are presented to my mind, it

feels like i am not choosing them...hard to expalin at all, jim.... like you, when necessary, i like to demystify the process, and say that all genuinely innovative people probably have their own or similar cryptic symbolic arena....so-- demystify the process, while at the same time... embrace the mystery.

this might not address yr request adequately

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

7:01 PM (5 hours ago)

to Bill

this is good, bill. the systems are personal, but not incomprehensible.

i think we can use this email sequence as an introduction. it, too, is personal, but perhaps of some interest to some readers.

i have just now started making the google doc. when it's finished i'll make the pdf, and that will be the book.

Jim Leftwich <jimleftwich@gmail.com>

8:29 PM (4 hours ago)

to Bill

i just noticed that "dovetailed" was missing. "dovetailed-dialeovet" was present, but not "dovetailed".

i found "dovetailed" in the batch i emailed you and downloaded it.

it just got left out when you returned the files with your new versions.

but it not being there got me going on the notion of anagrams.

what kind of work can we do, as poets, on that which both is and isn't there?

well...

the idea of the anagram is an infinite rabbit-hole.

madness to pursue it, perhaps, but the poetry of it is a very powerful temptation...

so, just for kicks, i went to the internet anagram server and entered "dovetailed".

after a little tweaking i got the number of anagrams down from 960 to 250.

i used to work with anagrams a lot.

20 years ago i wrote a book of anagram-poems called Mandala Damages. Jake Berry published it

as a Ninth Lab/Electronic Experioddicist chapbook.

MANDALA DAMAGES an electronic chapbook by

JIM LEFTWICH

MANDALA DAMAGES

Jim Leftwich

Winter '95-'96

<http://wings.buffalo.edu/epc/presses/ninth/leftwich.txt>

i found a sheet of paper in the parking lot of an apartment building one night when i was working (delivering food). i took it home and scanned it and printed it, as if it was a kind of luxury paper marbled by rain and traffic (most likely both foot and tire). i printed one copy of Mandala Damages on that paper and sent it to Chris Daniels, a poet who lived in Berkeley. the text fit perfectly into an "un-marbled" section in the center of the paper.

i think reading Steve McCaffery probably got me interested in the anagram, and the paragram. it fit in well with a lot of what i was thinking about in those days.

this is from the Psychology Wiki entry on Saussure:

Unbeknownst to most of his colleagues, in the last seven years of his life Saussure began a new strain of research dealing with the anagrammatical properties of certain classical Latin and Indo-European poems. He mentioned his pursuit in only a few personal letters, and it wasn't until fifty years after his death that eight boxes of notebooks and sketches were discovered and analyzed. Saussure had become fascinated with the idea that, in a verse-form known as Saturnian (with forebears reaching back through Homer to ancient Sanskrit), poets encoded a name – often that of a god or patron – into the words of a poem. He had serious questions about his research, and was unsure of his findings – the anagrams were sometimes misleading and even yielded incorrect names. More importantly, he realized his new work would undermine some of the basic tenets of his Cours; giving special status to poetic language over "normal" language.

Nevertheless, critics like Julia Kristeva and Jacques Derrida embraced this newfound work and incorporated it into their own approaches. As Kristeva proclaimed: "We accept the principles set out by Ferdinand de Saussure in his "Anagrams,"

Poetic language adds a second, contrived, dimension to the original word

There is a correspondence between elements, in both metre and rime

Binary poetic laws transgress the rules of grammar

The element of the key word (or even letter) 'may be spread over the whole length of the text or may be concentrated in a small space, such as one or two words.' (Cambridge Companion to Saussure, 184)

In the end, Saussure abandoned his anagrams, perhaps because he had set too stringent a system of rules for himself which would not allow for such a leap of imagination.

and this is from

Cage's Mesostics and Saussure's Paragrams as Love Letters

by Sean Braune

in POSTMODERN CULTURE

JOURNAL OF INTERDISCIPLINARY THOUGHT ON CONTEMPORARY CULTURES

Posted by Webmaster under Volume 22 - Number 2 - January 2012

Saussure wrote 139 notebooks in which he uses several terms for the same idea: anagram, logogram, hypogram, and paragram. Each of these terms reflects various emphases on coded names and words: whether they are para (beside other words), hypo (underneath), logo (formed out of dispersed letters), or ana (the word written anew), each term used by Saussure implies a coded name within a verse line (Gronas 160). I will privilege paragram above the others because Steve McCaffery chooses paragram in his study on the protosemantic in *Prior to Meaning: The Protosemantic and Poetics*.

The downfall of Saussure's paragram research is his search for authorial intention: he requires validation that the words and names are knowingly encoded by poets. He even goes so far as to write Giovanni Pascoli to confirm that the poet has encoded the names that Saussure has found (Gronas 162-163). When Pascoli does not respond to his query, Saussure abandons his research. Despite Saussure's retreat, authorial intention draws the mesostic and the paragram together: Saussure discovers names in texts but wants to know that these names have been intentionally encoded by the authors/poets. Cage accomplishes this, intentionally encoding a selected name within a text. Furthermore, the paragram harnesses the protosemantic elements of language (language's randomness as a chaotic structure). These forces are then used by Cage to form the mesostics via love and desire. The chance operation that permits the writing of a mesostic renders the mesostics an effect of protosemantic chaos momentarily ordered around a selected name.

The paragram indicates an underlying law within a closed system of language: initial conditions (say the constraint of a 26-letter alphabet) allow for a near-infinite array of combinations and permutations. I would suggest that the initial conditions give way to repeating patterns in relation to an underlying sociocultural and mythographic impulse: "Pertaining as paragrams do to hidden, nonlinear relations within texts, their disposition commits all writing to the status of a partly self-organizing system; they are thus unquestionably not only major agents of linguistic instability and change but also advance a protosemantic challenge" (McCaffery xvi). McCaffery is referencing the nonlinear dynamics and chaos theory of Ilya Prigogine and Isabelle Stengers. This analogy can be extended to include one of the other founding fathers of chaos theory, Edward Lorenz, who famously defines a dynamical system as one system featuring "sensitive dependence on initial conditions" (8-9). In the model (or system) of the paragram, the initial condition is the choice of a name. Cage is aware of the aesthetic potential of initial conditions. In

his musical theory, Cage sketches out the possibilities offered by three tones in his “Lecture on Nothing”:

The other day a pupil said, after trying to compose a melody using only three tones, “I felt limited .”

Had she concerned herself with the three tones – her materials – she would not have felt limited.

(Silence 114)

Cage understands that rather than promoting a constrained form of minimalism, the use of three tones in the production of a piece of music is akin to a potential maximalism that opens into the chaotic possibility of artistic production. In the example of the paragram, the selected name defines the parameters of a dynamical process within language. The use of procedural constraints allows Cage to negate authorial intention and create a work that is an accidental conglomeration or assemblage of text for which the author functions as bricoleur or catalyzer. However, the mesostics do not fully negate authorship. Rather, the initial selection of the name falls under the purview of Cage the poet. In the instance of the mesostics, the authorial function becomes a nominative function.

250 found. Displaying all:

dovetailed
dead violet
evaded toil
dialed vote
dialed veto
laddie vote
laddie veto
avoided let
dated voile
dated olive
deviate old
elated void
ailed voted
ideal voted
tailed dove
detail dove
dilate dove
dative dole
dative lode
dealt video
delta video

dial vetoed
dial devote
laid vetoed
laid devote
toad veiled
toad levied
alive doted
vitae doled
tale devoid
tale voided
teal devoid
teal voided
late devoid
late voided
valet diode
ovate idled
ail devoted
iota delved
oval edited
oval dieted
oat deviled
add tee viol
add eve toil
add lie vote
add lie veto
add lei vote
add lei veto
add vile toe
add evil toe
add veil toe
add live toe
add tie love
add tie vole
add vie tole
dad tee viol
dad eve toil
dad lie vote
dad lie veto
dad lei vote
dad lei veto
dad vile toe
dad evil toe
dad veil toe

dad live toe
dad tie love
dad tie vole
dad vie tole
dead vie lot
dead vet oil
dado eve lit
dado lie vet
dado lei vet
dado vie let
idea old vet
aide old vet
lead dot vie
deal dot vie
dale dot vie
lade dot vie
date old vie
aid led vote
aid led veto
aid dole vet
aid lode vet
aid veld toe
aid dove let
aid told eve
aid dolt eve
dial ode vet
dial doe vet
dial dot eve
laid ode vet
laid doe vet
laid dot eve
diva led toe
diva ode let
diva doe let
diva old tee
diva dot eel
diva dot lee
avid led toe
avid ode let
avid doe let
avid old tee
avid dot eel
avid dot lee

lad die vote
lad die veto
lad dive toe
lad vied toe
lad toed vie
lad dote vie
lad dove tie
lad void tee
load die vet
ado deli vet
ado lied vet
ado idle vet
ado dive let
ado vied let
ado veld tie
toad led vie
toad lid eve
tad die love
tad die vole
tad dive ole
tad vied ole
tad dole vie
tad lode vie
tad ode vile
tad ode evil
tad ode veil
tad ode live
tad doe vile
tad doe evil
tad doe veil
tad doe live
tad dove lie
tad dove lei
tad idol eve
tad lido eve
tad void eel
tad void lee
eave did lot
eave odd lit
eave lid dot
ilea odd vet
ale did vote
ale did veto

ale dido vet
ale dive dot
ale vied dot
lea did vote
lea did veto
lea dido vet
lea dive dot
lea vied dot
aloe did vet
tale odd vie
teal odd vie
late odd vie
vale did toe
vale odd tie
vale die dot
vela did toe
vela odd tie
vela die dot
lave did toe
lave odd tie
lave die dot
veal did toe
veal odd tie
veal die dot
eat did love
eat did vole
eat odd vile
eat odd evil
eat odd veil
eat odd live
eat dive old
eat vied old
eat led void
eat dove lid
eta did love
eta did vole
eta odd vile
eta odd evil
eta odd veil
eta odd live
eta dive old
eta vied old
eta led void

eta dove lid
tea did love
tea did vole
tea odd vile
tea odd evil
tea odd veil
tea odd live
tea dive old
tea vied old
tea led void
tea dove lid
ate did love
ate did vole
ate odd vile
ate odd evil
ate odd veil
ate odd live
ate dive old
ate vied old
ate led void
ate dove lid
alit odd eve
tail odd eve
tali odd eve
vial odd tee
vita odd eel
vita odd lee
vita led ode
vita led doe
via deed lot
via teed old
via led toed
via led dote
alto did eve
oval did tee
oat die veld
oat dive led
oat vied led
ova deed lit
ova died let
ova teed lid
ova diet led
ova tide led

ova edit led
ova tied led
vat deed oil
vat died ole
vat dido eel
vat dido lee
vat die dole
vat die lode
vat deli ode
vat deli doe
vat lied ode
vat lied doe
vat idle ode
vat idle doe

...

now i should get back to the google doc of our book.